

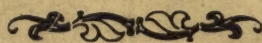
PERRY'S MUSICAL MAGAZINE

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PERRY'S • MUSICAL • MAGAZINE



51st YEAR

SEDALIA, MO., JUNE, 1932

NUMBER 3

Perry's Musical Magazine.

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THE LIVES OF GREAT PIANISTS.

FRANZ LISZT.

(Continued From Last Month.)

In the last ten years of the master's active, eventful life, there are three important incidents that require special mention. In 1876 he saw completed the work in which he had so earnestly co-operated, to which for years he devoted himself body and soul—the festival at Bayreuth. Until the publication of his correspondence with Wagner, it was never fully known what a share he had in the success of this gigantic enterprise. Hence it was no more than justice when, at the banquet given at the close of the first Nibelungen performance, Wagner designated him as the one, without whose assistance, the execution of the mighty project would have been impossible. Later in 1882, it became Liszt's privilege to listen to his friend's swan song, the performance of "Parsifal." Finally, in the spring of 1886, being then 74 years old, he still possessed sufficient physical and mental energy to accept an invitation from his friends in Paris and London, to visit the scenes of his former triumphs. In both cities he won fresh laurels as composer, and even as pianist at private concerts. After a performance of his "Holy Elizabeth," which may be characterized as a sensational success in the broadest sense, he left England with the intention of seeking rest from the fatigues of the journey in a prolonged visit to the castle of his compatriot, the painter Munkaczky. But he did not find the needed rest and returned to Germany in broken health. In Sondershausen, where he attended all the meetings of the Artists Reunion and had the pleasure of listening to a superb rendering of his oratorio, "Christus," his condition caused much anxiety. During a temporary improvement in his health he undertook the journey to Bayreuth in order to attend the festival. Here, in spite of his physician's warning, he could not be deterred from attending a performance of "Tristan." Al-

most immediately afterward he was taken ill with pneumonia which in a little more than a week resulted in his death (July 31, 1886).

To his friends and admirers at a distance the news of his death came so unexpectedly that but few of them were able to follow his body to the grave. But the inhabitants of Bayreuth, as well as the strangers who had come to the festival, joined in a solemn funeral procession, and when his earthly remains were laid away in the churchyard at Bayreuth, every person present must have felt that a great and noble man had departed from the world.

Liszt's compositions are so numerous that only the most important among them can be mentioned here. According to August Gollerich, his biographer, the master left 1233 compositions of which 1122 have appeared in print.

Among these the piano pieces must be considered first, if only for chronological reasons. They may be classed as original compositions and transcriptions of the works of other composers. This division cannot be strictly maintained, however, because Liszt's transcriptions reflect his individuality so strongly that they may fairly be called his own creations. This can be seen in the "Soirees de Vienne," where he uses Schubert's melodies in such a way that the term transcription hardly applies to this work; neither is it appropriate in the case of "Hungarian Rhapsodies," for though the motive, with the characteristic and frequent use of the augmented second, and the constantly recurring final cadence, caught from the gypsies, yet in their artistic construction and elaboration they betray in every measure the independent creative musician. In his "Spanish Rhapsodies" the creative artist reveals himself more clearly yet, and they stand still higher as works of art, because of the insignificance of the material from which they were produced. The same may be said of his numerous operatic fantasias, in which he displays a marvelous faculty for discovering at once the most important feature of any given composition, musically and dramatically, and by his interpretation enhancing its musical value. Liszt's many transcriptions of songs, especially Schubert's, are not so independent, but are yet pervaded by individual creative power. In these the piano, as for instance, in Schubert's "Erlking" and Schumann's "Dedication," is raised far above its original narrow sphere and becomes almost the rival of the human voice. Liszt's art as a transcriber reaches its highest point when, in the presence of one of the "greatest," he expresses his own individuality, and under-

takes to substitute his ten fingers for a whole orchestra. With his transcriptions (for the piano for two hands) of Beethoven's symphonies, including the ninth; or Berlioz's "Symphonie Fantastique," and the symphony, "Harold in Italy," in which he retained the original solo part, played by the viola; the "Spinning song" from the "Flying Dutchman," and the "Arrival of Guests at the Wartburg," from Wagner's "Tannhauser," Liszt has shown that nothing is impossible to the piano, and that this remarkable instrument, though in many respects inferior, is yet able to fulfill its mission, namely, to reflect the musical universe.

If we now turn to Liszt's original compositions we shall find that there are also two groups. In the first, technique is given the prominence, while the second aims at the representation of poetic ideas. But this distinction cannot be carried out strictly, because the works of the first group are without exception also poetic, and those of the second are also suitable for studies. Among the former are the Paganini studies, in which technique was the composer's chief object, and yet what poetic charm they have, especially the favorite study, "The Campanella," after the manner of the finale of Paganini's second concerto. As for the "Etudes d'Execution Transcendantes," such as "Ricordanza" (No. 9) and "Harmonies du soir" (No. 11), the two studies called "Waldesrauschen" and "Gnomesreigen," are they not likewise mental pictures of irresistible witchery?

On the other hand, the works of the second group must be considered as the high school of piano technique. No pianist of the present time can claim to have mastered technique, until he has tested his touch and his execution on Liszt's two concertos in E flat major, and A major, and on the mighty B minor sonata. Of the latter Wagner wrote, after hearing it for the first time, "A little while ago you were with me. The sonata is beautiful beyond conception, grand and graceful, profound and noble like yourself. It has moved me so deeply that I cannot express all I feel. Thank you a thousand times for the great enjoyment you have given me." But in perfecting his technique and his taste the ambitious piano player needs the smaller works of Liszt as well as the greater. Among these are the "Consolation" in which the sentimental trait in Liszt's nature finds its fullest expression, and also the "Annees de Pelerinage"—a series of fascinating tone pictures, wherein he tries to reproduce the impressions received from nature and works of art during his travels in Italy and Switzerland.

(To Be Continued.)

Dedicated to Miss Virginia Cory.

CAMP-FIRE GIRLS' MARCH

M. W. BUTLER

Marcato il Melodie

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of six systems of music, each with a grand staff (treble and bass clefs). The first four systems are marked with a forte 'f' dynamic. The fifth system begins with a piano 'p' dynamic, and the sixth system includes a 'cresc.' (crescendo) marking. The melody is primarily in the right hand, often using a marcato (marked) articulation. Fingerings are indicated by numbers 1-5 above or below notes. The bass line provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a final cadence in the sixth system.

First system of musical notation. Treble clef, key of B-flat major (two flats). The piece begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, with fingerings 4, 1 2 5, 4, 1 2 5, 4, 1 3 5, and 4. The left hand plays a steady eighth-note accompaniment with fingerings 2 5 and 1 5.

Second system of musical notation. The right hand continues with similar patterns, including a triplet of eighth notes (fingerings 3 2 2) and a final triplet of eighth notes (fingerings 1 2 5). The left hand continues its accompaniment. The system concludes with a fortissimo (*ff*) dynamic marking and the word "FINE".

Third system of musical notation. The right hand features a series of eighth-note patterns with fingerings 5 3 1 3, 5, 1 2 5, 4 2 1 2, and 4 2 1 2. The left hand plays a steady eighth-note accompaniment with fingerings 2, 1, and 2. The dynamic is marked *p* (piano).

Marcato il basso

Fourth system of musical notation. The right hand continues with eighth-note patterns and fingerings 5 2, 1 3 5, 4 2 1 2, and 1. The left hand plays a steady eighth-note accompaniment with fingerings 1, 1, 2, and 4. The dynamic is marked *p* (piano).

Fifth system of musical notation. The right hand continues with eighth-note patterns and fingerings 5, 1 2 5, 4 2 1 2, and 1. The left hand plays a steady eighth-note accompaniment with fingerings 1, 3, 4, and 2. The dynamic is marked *p* (piano).

Sixth system of musical notation. The right hand continues with eighth-note patterns and fingerings 5 2, 1 2 5, 5 3 1 2, and 1 2 4 1 2. The left hand plays a steady eighth-note accompaniment with fingerings 1, 1, 2, and 4. The system concludes with the instruction "D. C. al Fine".

DIXIE BELLS WALTZ

J. OWEN LONG

The musical score for "Dixie Bells Waltz" is written in 3/4 time. It consists of five systems, each with a right-hand melody and a left-hand accompaniment. The right hand features a complex melody with numerous triplets, slurs, and specific fingering instructions (1-5). The left hand provides a consistent accompaniment pattern, also with some triplet figures and fingering. The score is presented on a single page with a clean, professional layout.

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A musical score for a piano piece titled "The Bird Song". The score is written on two staves, both using treble clefs. The music is in 3/4 time, indicated by a "3" over the first measure of the upper staff. The key signature has one sharp (F#), indicated by a sharp sign on the F line of the upper staff. The piece consists of 12 measures. The upper staff features a melody with eighth and sixteenth notes, including triplets in measures 3, 6, and 9. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. Fingering numbers (1-5) are written below the lower staff for the right hand. The score is presented on a single page with a decorative border.

The musical score for "The Bird Song" is presented on two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by rapid sixteenth-note passages, often grouped in threes or fours, with fingerings indicated by numbers 1 through 5. The bass staff, which begins with a bass clef, provides a steady accompaniment of eighth notes, also with fingerings indicated. The piece concludes with a double bar line and the word "FINE" written in a decorative, calligraphic font.

A musical score for a piece titled "D. C. al Fine". The score is written on two staves, likely for piano and violin or flute. The top staff features a treble clef and contains several measures of music, including a double bar line and a repeat sign. The bottom staff features a bass clef and contains several measures of music, including a double bar line and a repeat sign. The score is marked "D. C. al Fine" at the end. The manuscript is on aged, yellowed paper.

Dixie Bells 2-2.

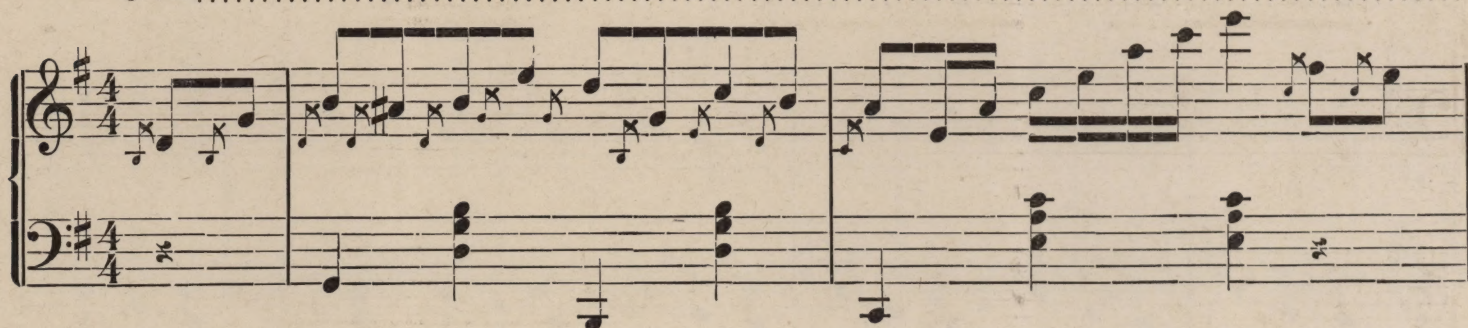
When The Birds Are Building Homes.

SONG AND WALTZ CHORUS

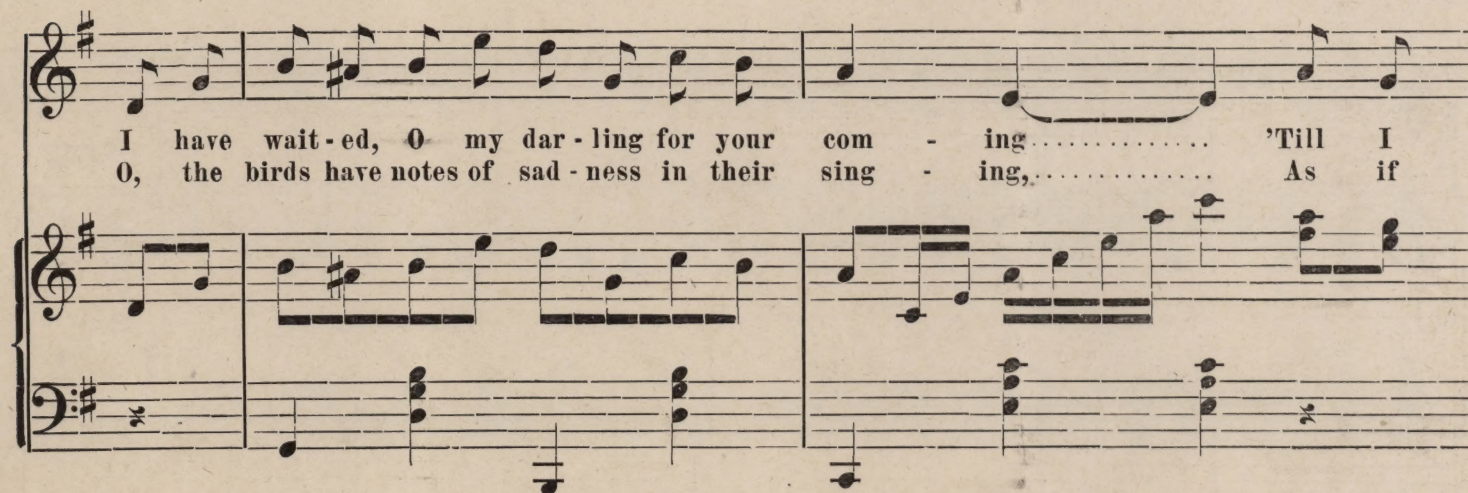
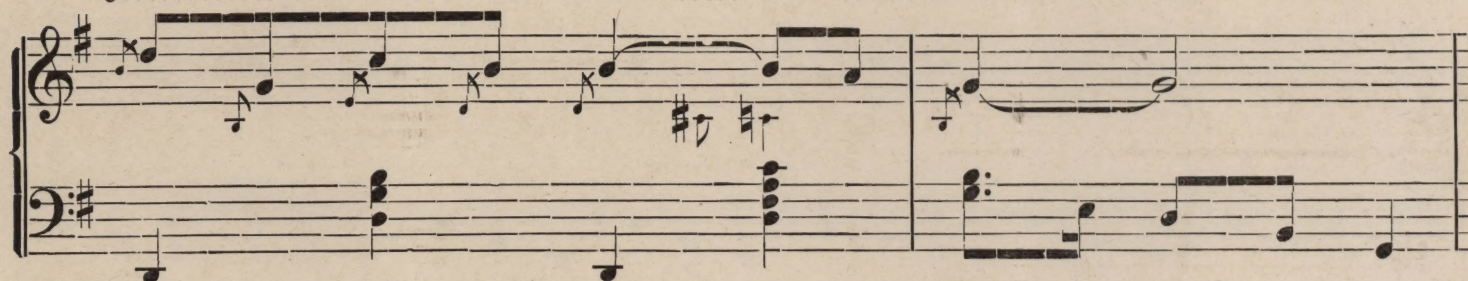
Words and Music by ARTHUR BRISTOW.

Andante Moderato

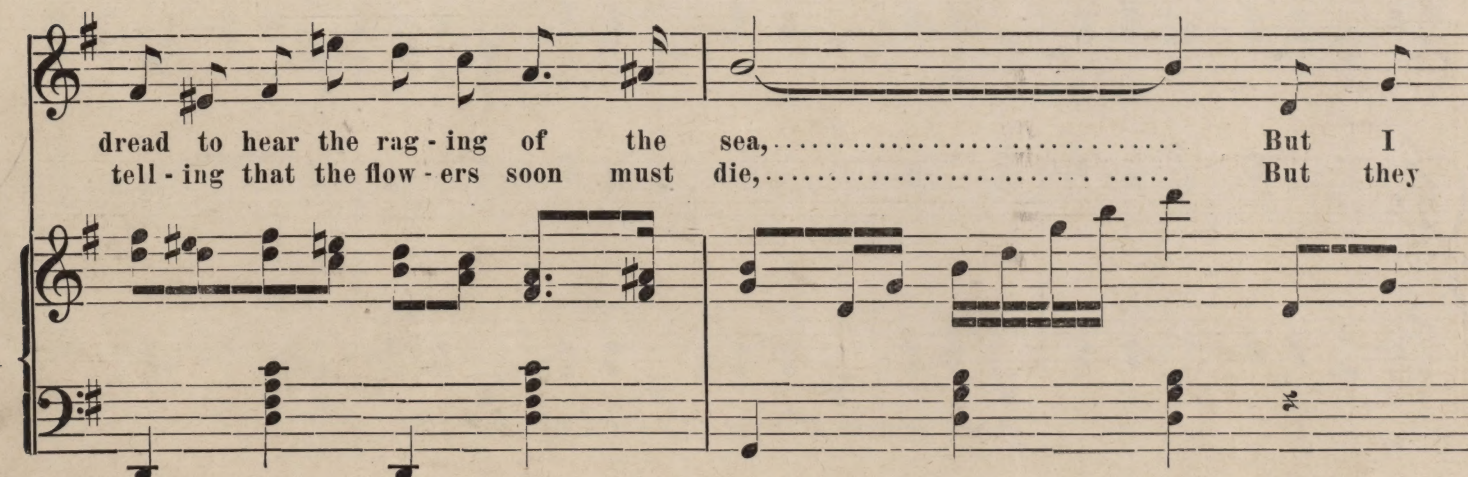
8.....



8.....



I have wait-ed, O my dar-ling for your com-ing..... 'Till I
O, the birds have notes of sad-ness in their sing-ing,..... As if



dread to hear the rag-ing of the sea,..... But I
tell-ing that the flow-ers soon must die,..... But they

think of that bright even - ing in the gloam - ing..... When you
some-times sing as glad - ly as if bring - ing..... A dear

kissed my lips and told your love to me..... Some -
mes - sage that your pres - ence now is nigh..... It

times I seem to hear your foot - steps fall - - ing,..... Just as
is no dream, I can - not be mis - tak - - en,..... For I

firm and free as when you went a - way,.... And I lis - ten to your fond voice gent - ly
see your dear form stand - ing at the door,.. And I feel the thrill that noth - ing can a ..

call - - ing,..... As a - gain I seem to hear you soft - ly say.....
wak - - en..... But the same sweet words I've heard you say be - fore.....

CHORUS. *Tempo di Valse.*

When the birds are build - ing homes,..... and the flow - ers are in

bloom,..... I will bring you gems and kiss - es, dear, that will drive a-way your

gloom..... You will be my guid - ing star,..... For my heart no

long - er roams,..... And we'll find our dream of hap - pi - ness when the

birds are build - ing homes..... homes.....

INTERLUDE.

THE DREAM OF HOME.

AN IDYLL.

FOR PIANO-FORTE OR ORGAN.

By A. M. TUTTLE.

The musical score is written for piano-forte or organ in 3/4 time. It consists of five systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and fingerings. The first system has a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. The second system has a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. The third system has a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. The fourth system has a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. The fifth system has a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. The piece is divided into sections, with the final section marked 'Cantabile' and 'dolce'.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a series of chords and single notes, with a repeat sign in the second measure of the upper staff.

The second system of musical notation continues the piece. It includes a repeat sign in the upper staff. Pedal points are indicated by 'Ped.' with a wedge symbol. There are asterisks (*) in the lower staff, likely indicating specific chords or techniques.

The third system of musical notation features a more complex melodic line in the upper staff, including a four-measure phrase marked with a '4' and a '1'. Pedal points and asterisks are used throughout the system.

The fourth system of musical notation includes triplet markings (3) in the upper staff. Pedal points and asterisks are present. The lower staff has some markings that look like 'x' or '2'.

The fifth system of musical notation concludes the piece. It features a triplet in the upper staff and a final chord in the lower staff. Dynamics like 'f' (forte) and 'pp' (pianissimo) are indicated. The right hand (R.H.) is noted in the final measure.

Moderato espressivo.

HOME, SWEET HOME.

Melodia marcato.

The musical score is written for piano, featuring a right hand (R.H.) and left hand (L.H.) staff. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo and mood are indicated as *Moderato espressivo*. The title of the piece is "HOME, SWEET HOME." The score is divided into five systems of music. The first system includes markings for "R.H." and "L.H." and a "Ped." (pedal) marking. The second system includes "Ped." markings. The third system includes "Ped." markings. The fourth system includes "Ped." markings. The fifth system includes "Ped." markings and "R.H." markings. The score concludes with a double bar line and a repeat sign.

First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment. Pedal points are indicated by 'Ped.' in the first three measures. The fourth measure is marked with a forte 'f' and 'accel.' (accelerando).

Second system of musical notation. The treble staff continues the melodic development. The first measure is marked 'vivace.' and 'bril.' (brilliant). The second measure is marked 'cresc.' (crescendo). The system concludes with a decrescendo hairpin.

Third system of musical notation. The treble staff shows a continuation of the melodic line. The first measure is marked 'poco.' (poco) and 'accel.' (accelerando). The system concludes with a decrescendo hairpin.

Fourth system of musical notation. The treble staff continues the melodic line. The first measure is marked 'vivace.' and 'bril.' (brilliant). The second measure is marked 'cresc.' (crescendo). The system concludes with a decrescendo hairpin.

Fifth system of musical notation. The treble staff features a more complex melodic line with triplets. The first measure is marked 'poco.' (poco) and 'accel.' (accelerando). The second measure is marked 'velocemente.' (very fast). The system concludes with a double bar line and a final chord marked 'ff' (fortissimo).

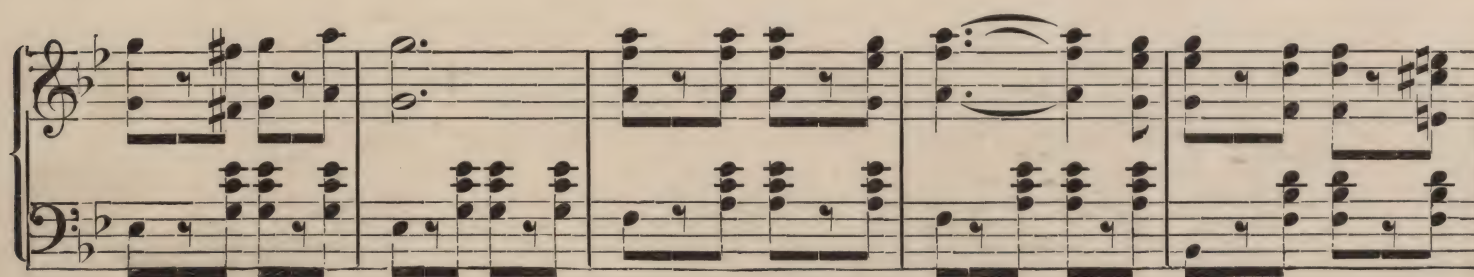
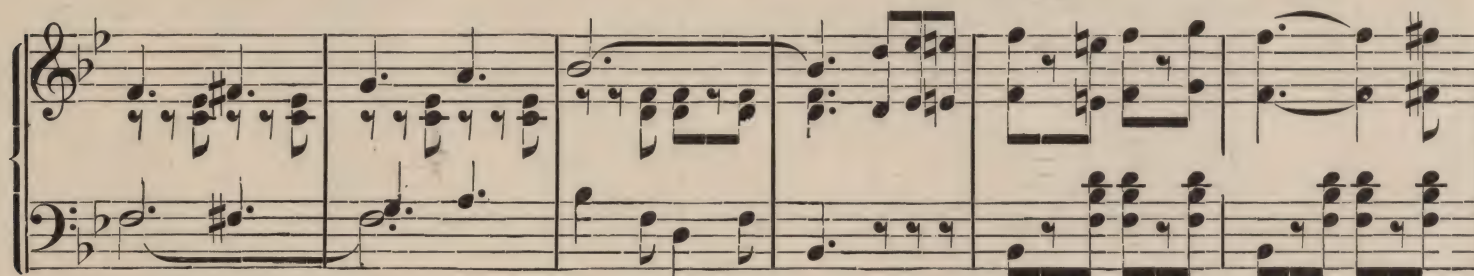
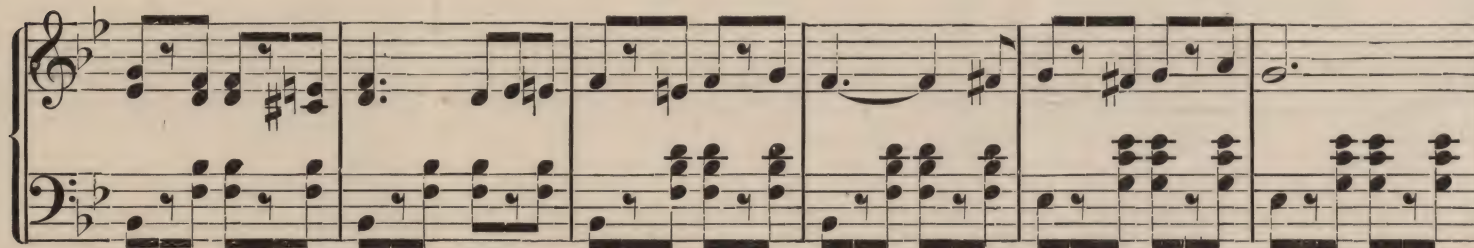
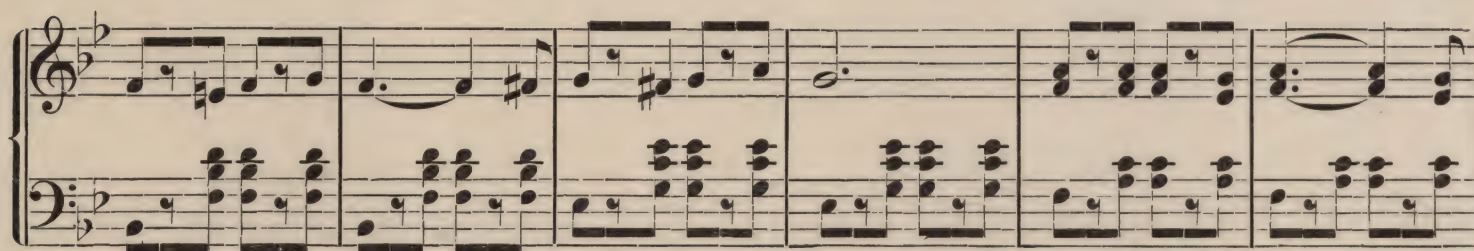
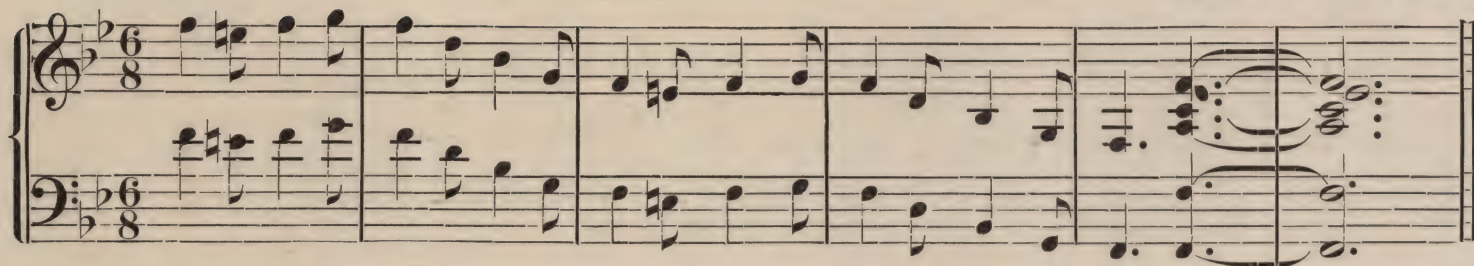
THE WELBORN.

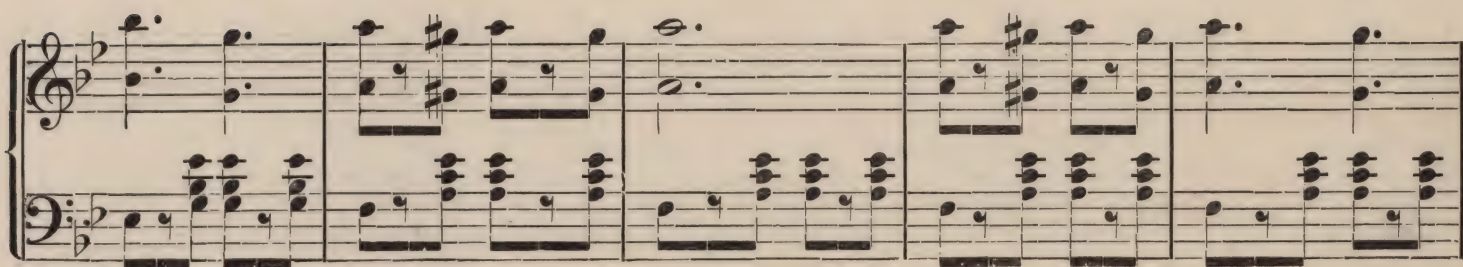
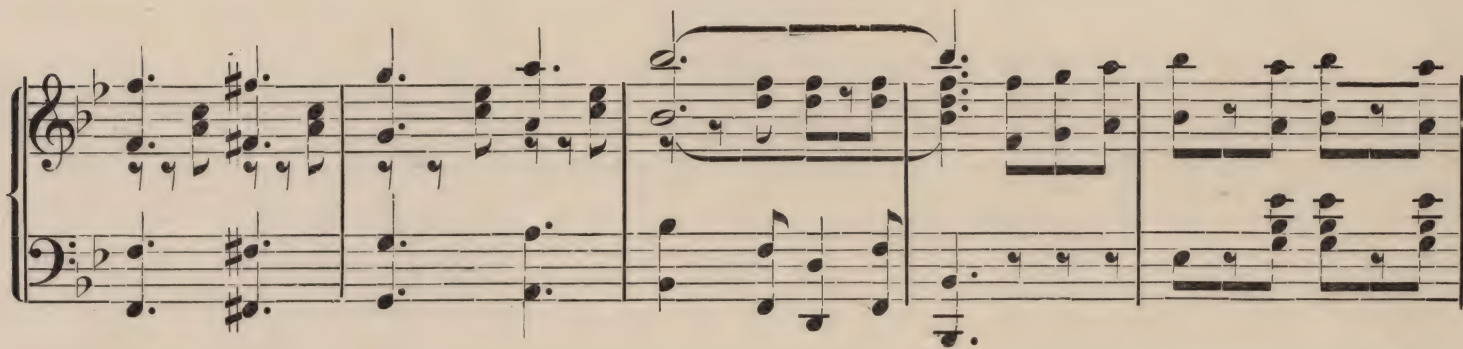
MARCH - TWO STEP.

FOR PIANO OR ORGAN.

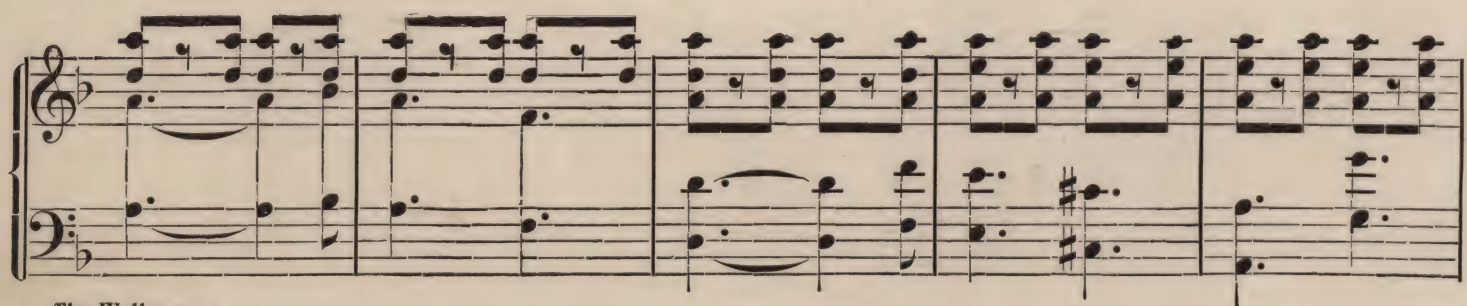
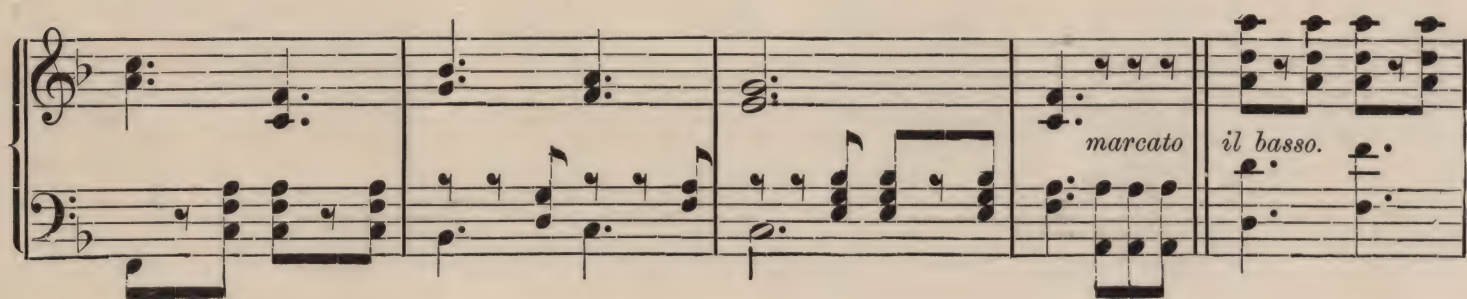
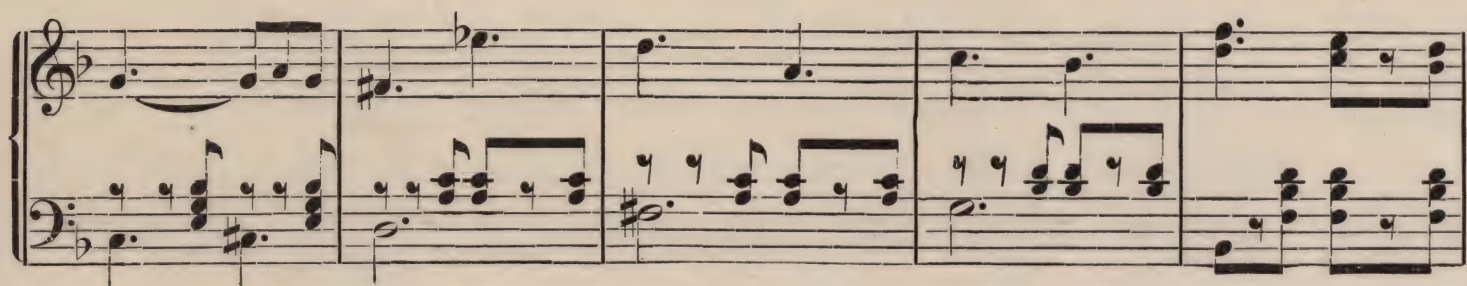
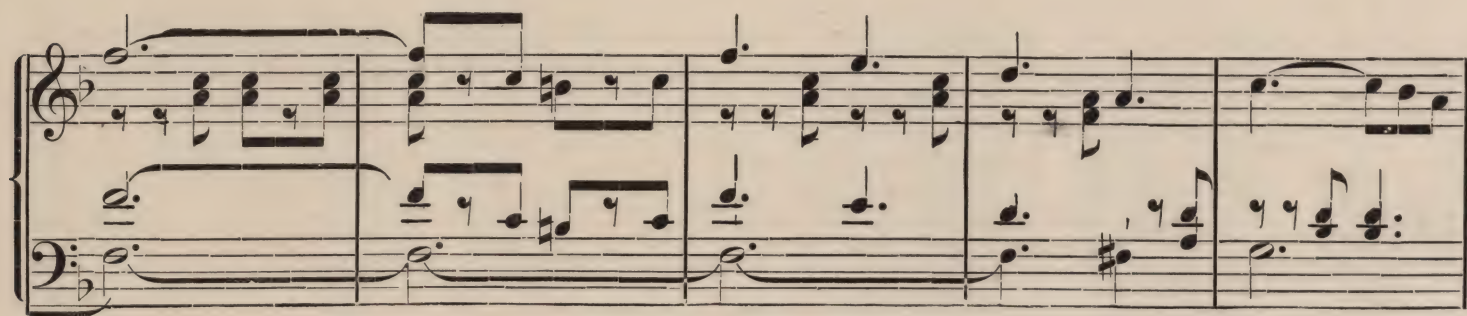
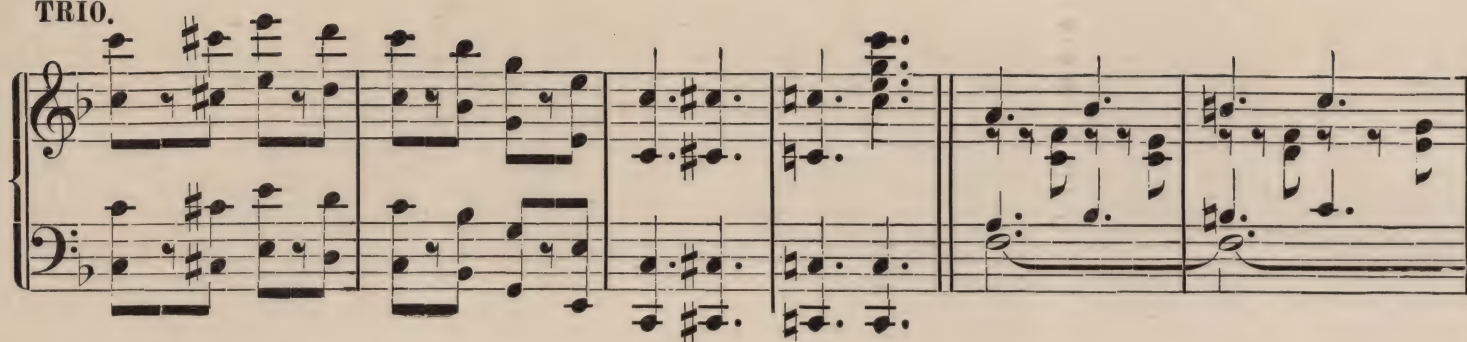
Introduction.

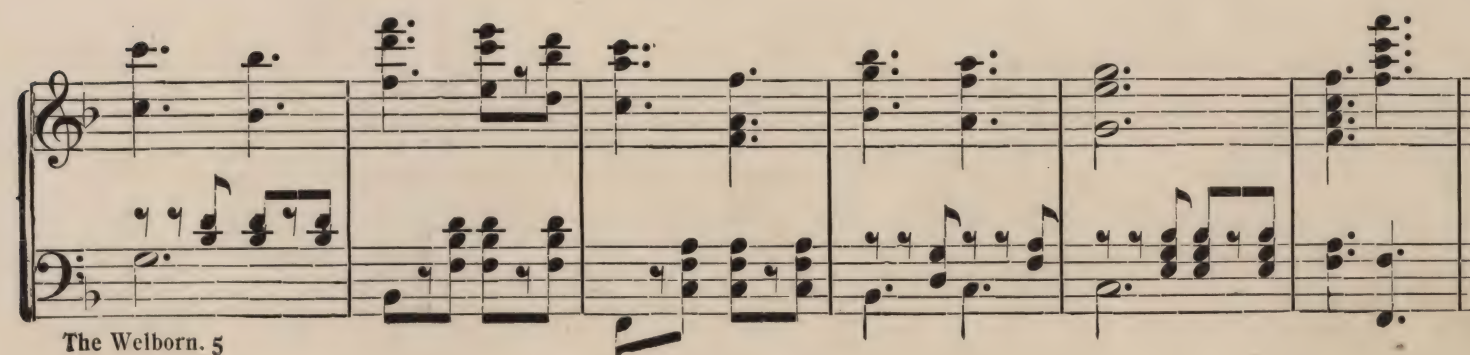
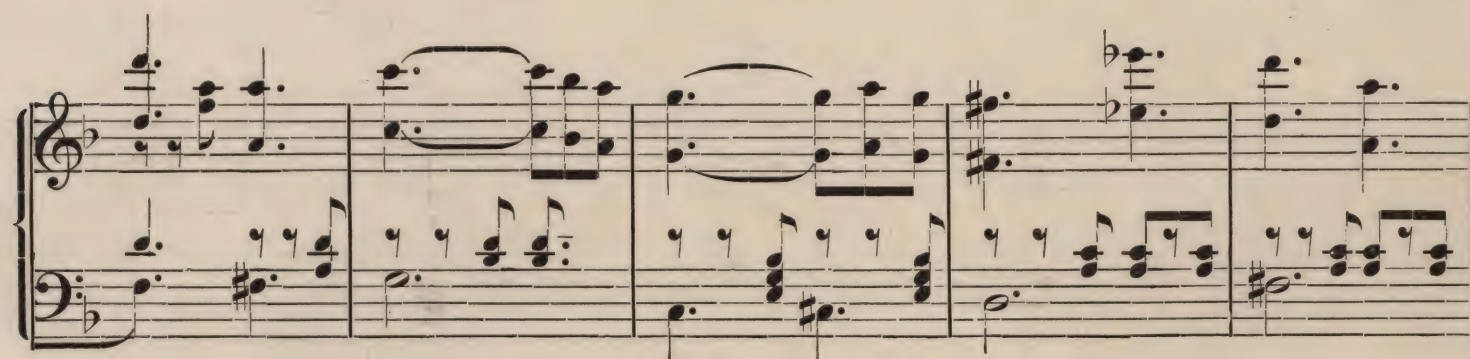
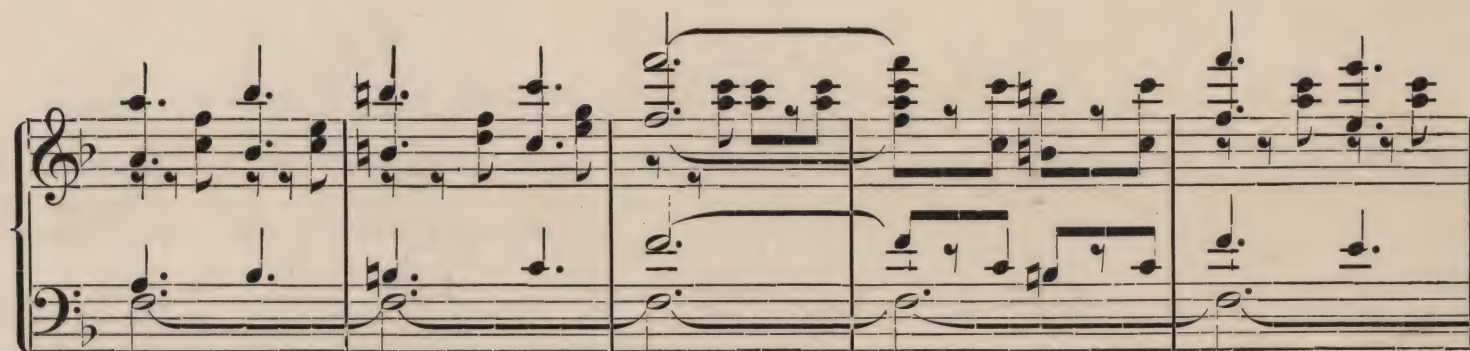
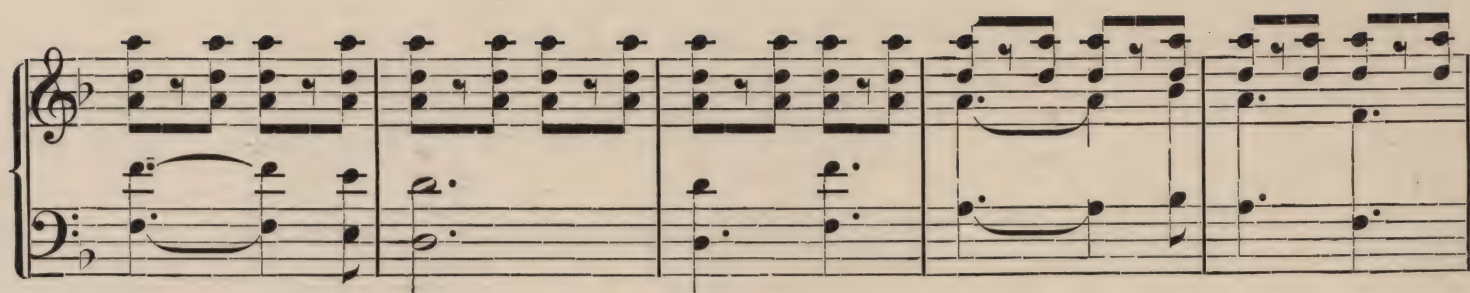
By J. M. WELBORN.





TRIO.





"THE PIKE".

A TWO STEP.

Composed by S. SPURLOCK.

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each. The first system begins with a forte (*f*) dynamic and includes an 8va (octave up) marking above the treble staff. The second system continues the melody and accompaniment. The third system features a mezzo-forte (*mf*) dynamic. The fourth system includes an 8va marking and a 'Repeat 8va' instruction. The fifth system concludes with a fortissimo (*ff*) dynamic. The score is characterized by a steady eighth-note accompaniment in the bass and a more varied melody in the treble, with frequent use of octaves and dynamic contrasts.

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8va.....

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The treble staff begins with a half note G4, followed by a series of eighth notes: A4, B-flat4, A4, G4, F4, E-flat4, D4, C4. The bass staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a first ending bracket over the final two measures.

2 8va

m

The second system continues the piece. It features a second ending bracket over the first measure. The treble staff has a melodic line with eighth notes, while the bass staff continues with a steady accompaniment. A dynamic marking of *m* (mezzo) is placed above the treble staff in the third measure. The system ends with a double bar line.

The third system shows the continuation of the musical piece. The treble staff features a more active melodic line with eighth and sixteenth notes. The bass staff maintains a consistent accompaniment pattern. The system concludes with a double bar line.

8va

f

The fourth system introduces a dynamic change. The treble staff has a melodic line with eighth notes. The bass staff continues with the accompaniment. A dynamic marking of *f* (forte) is placed below the treble staff in the sixth measure. The system ends with a double bar line.

8va.....

The fifth system continues the piece. The treble staff has a melodic line with eighth notes. The bass staff continues with the accompaniment. The system concludes with a double bar line.

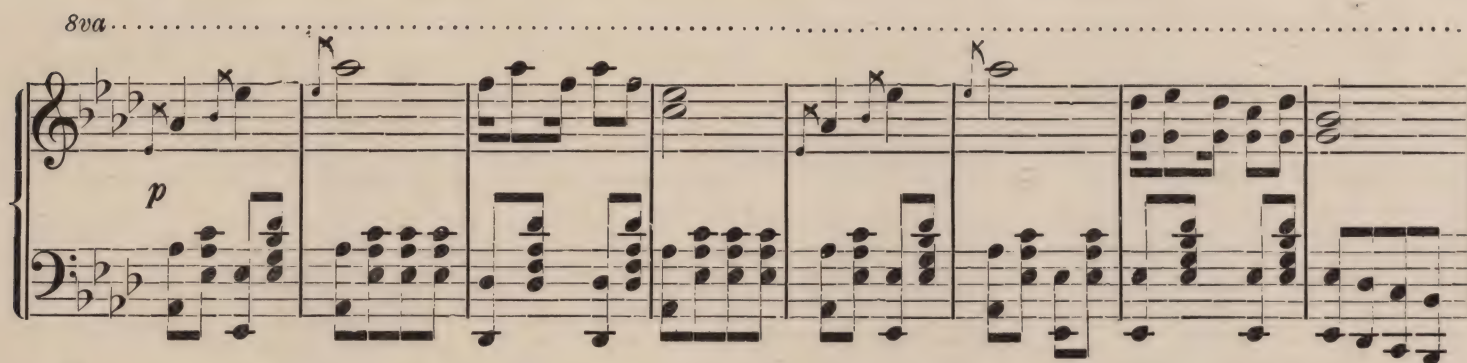
8va.....



8va

This system features a treble and bass staff in G major. The treble staff has a dotted line above it labeled '8va.....'. The music consists of eighth-note chords and single notes, with a final measure containing a whole note chord. The bass staff plays a steady eighth-note accompaniment.

8va.....



p

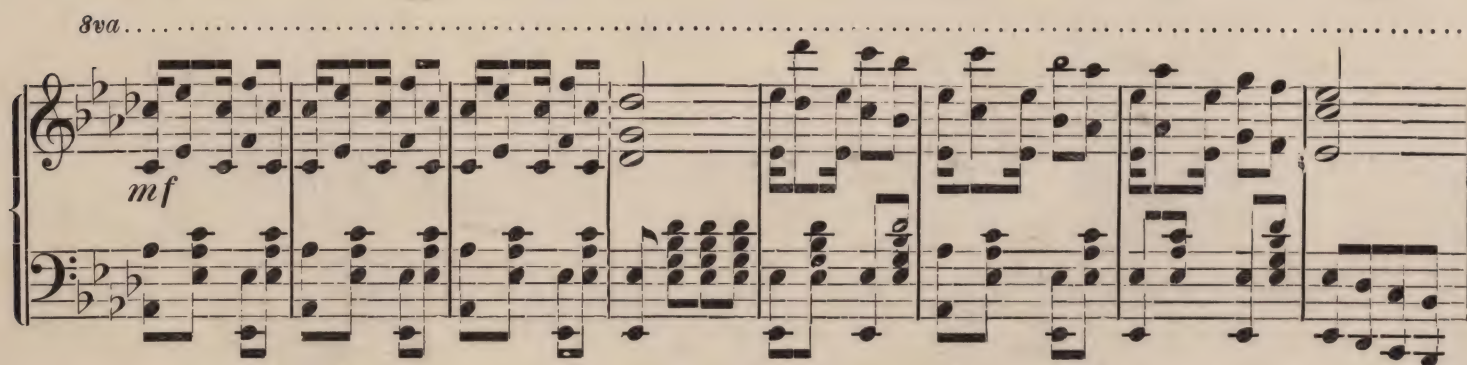
This system continues the piece with a piano (*p*) dynamic marking. The treble staff has a dotted line above it labeled '8va.....'. The melody in the treble staff includes some notes marked with an 'x'. The bass staff continues with eighth-note accompaniment.

8va.....



This system continues the musical piece. The treble staff has a dotted line above it labeled '8va.....'. The melody and accompaniment follow the same pattern as the previous systems.

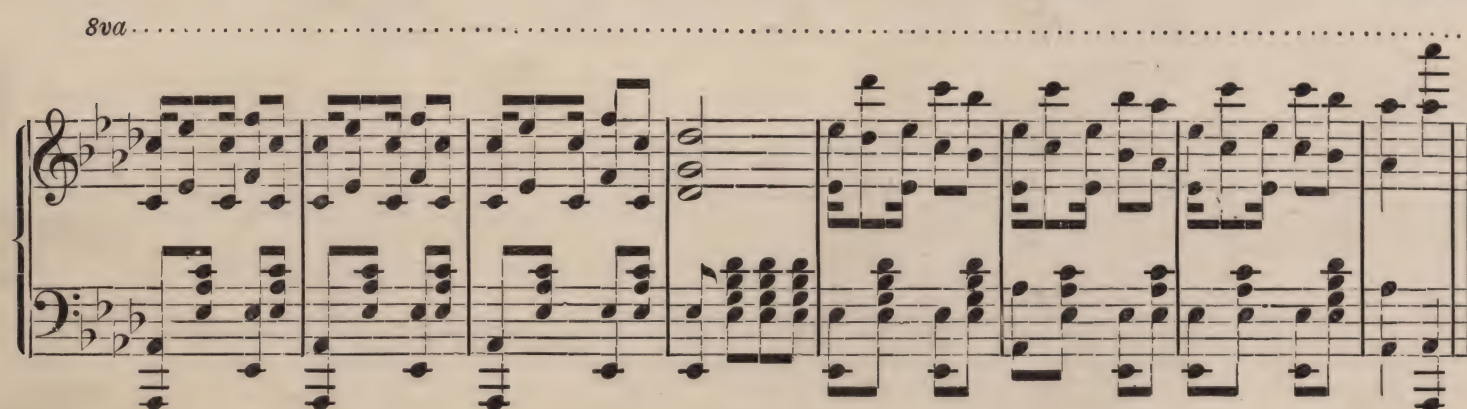
8va.....



mf

This system continues the musical piece with a mezzo-forte (*mf*) dynamic marking. The treble staff has a dotted line above it labeled '8va.....'. The melody and accompaniment follow the same pattern as the previous systems.

8va.....



This system continues the musical piece. The treble staff has a dotted line above it labeled '8va.....'. The melody and accompaniment follow the same pattern as the previous systems.

THE FALLING OF THE LEAVES.

AN AUTUMN IDYL FOR PIANO.

Composed by E. R. HINTON.

Composed by E. R. HINTON.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as triplets, dynamics (p, f, ff, cresc, rit), and pedal markings (Ped.). The piece is in 3/4 time and features a complex harmonic structure with many chords and arpeggios. The notation is arranged in a standard format with a grand staff (treble and bass clefs) for each system. The piece begins with a piano (p) dynamic and a pedal marking. The first system includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system features a piano (p) dynamic and a pedal marking. The third system includes a piano (p) dynamic and a pedal marking. The fourth system features a piano (p) dynamic and a pedal marking. The fifth system includes a piano (p) dynamic and a pedal marking. The piece concludes with a piano (p) dynamic and a pedal marking.

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The first system of musical notation consists of two staves. The upper staff is in treble clef and contains six measures of music, each beginning with an accent (^) and a half note. The lower staff is in bass clef and contains six measures of music, each beginning with a half note and a chord. The word "Ped." is written below the first measure of the lower staff, and an asterisk (*) is placed below the fifth measure. This pattern of "Ped." followed by an asterisk is repeated for every measure in the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains six measures of music, each beginning with an accent (^) and a half note. The lower staff is in bass clef and contains six measures of music, each beginning with a half note and a chord. The word "Ped." is written below the first measure of the lower staff, and an asterisk (*) is placed below the fifth measure. This pattern of "Ped." followed by an asterisk is repeated for every measure in the system. Above the first measure of the upper staff, the text "8va..." is written with a dotted line extending to the right.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains six measures of music, each beginning with an accent (^) and a half note. The lower staff is in bass clef and contains six measures of music, each beginning with a half note and a chord. The word "Ped." is written below the first measure of the lower staff, and an asterisk (*) is placed below the fifth measure. This pattern of "Ped." followed by an asterisk is repeated for every measure in the system. Above the first measure of the upper staff, the text "8va..." is written with a dotted line extending to the right. In the fifth measure of the lower staff, the word "cresc" is written above the staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains six measures of music, each beginning with an accent (^) and a half note. The lower staff is in bass clef and contains six measures of music, each beginning with a half note and a chord. The word "Ped." is written below the first measure of the lower staff, and an asterisk (*) is placed below the fifth measure. This pattern of "Ped." followed by an asterisk is repeated for every measure in the system. In the first measure of the lower staff, the word "f" is written below the staff. In the second measure of the lower staff, the word "mf" is written below the staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains six measures of music, each beginning with an accent (^) and a half note. The lower staff is in bass clef and contains six measures of music, each beginning with a half note and a chord. The word "Ped." is written below the first measure of the lower staff, and an asterisk (*) is placed below the fifth measure. This pattern of "Ped." followed by an asterisk is repeated for every measure in the system. In the fifth measure of the lower staff, the word "rit" is written below the staff.

dolce.

marcato.

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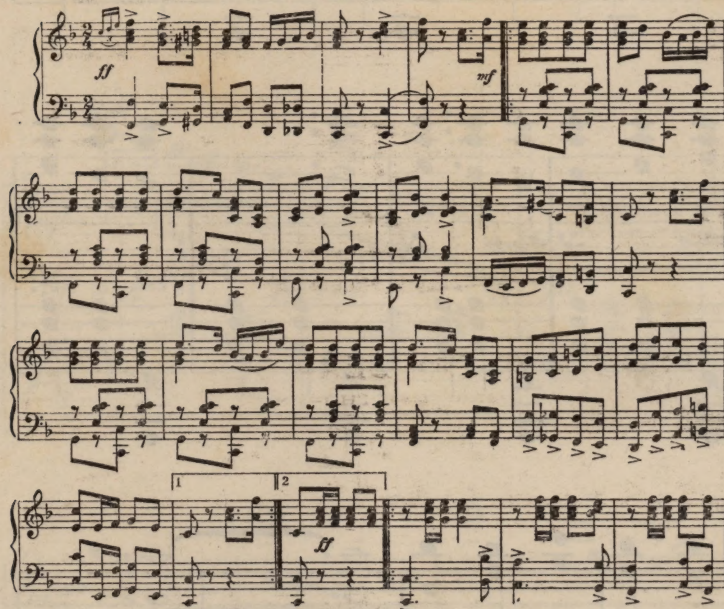
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Maestoso

A - mer - i - ca, God's cho - sen race! To bring a world-wide Peace! To
A - mer - i - ca, Hope of the world! To thee all eyes are turned. In

form a chris-tain broth-er-hood, That wars for - ev - er cease. A -
God we Trust, our mot - to stands, Thus free-dom shall be earned. March

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1. Now's the time to do your bit Yes it is,
2. We must work, do all we can Yes we must,
3. Bonds and thrift stamps we must buy Yes we must,

You it is Go and get your gar - den kit And work for Un - cle Sam.
Yes we must Help de - feat the Kai - ser's plan We'll work for Un - cle Sam.
Yes we must And our-selves we must de - ny And save for Un - cle Sam.

CHORUS.

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Words and Music by ARTHUR BRISTOW.

1 From near and from far there are ru - mors of war, And the dark cloud of bat - tle is
2 Oh, the God of love knows we have pled with our foes And have begged them to cease their ge-

loom - ing: We can hear the a - larms, And we'll take up our arms; For al - ready the can - non is
grea - sion: But they harsh - ly re - fused, And our friend - ship a - bus - ed By in - suit and cru - el op -

CHORUS
boom - ing pres - sion A - mer - i - ca first, A - mer - i - ca last, no hard - ship the true lie can ser - er; We will

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E. W. ELROD.

They sing of a land in the sun - ny south, Where the or - ange and cot - ton
I love it I love it my na - tive land, Hills and val - leys from sea to
We raise the stand - ard of peace and right, O - ver all of this vast do-

grow, They sing of a land in the grand old north, The
sea, I love ev - er - y spring and blade of grass Its
main, For hon - or we'll fight with all our might; Our

land of the beau - ti - ful snow. I sing of a land both
moun - tains and ev - e - ry tree. Then let the loud swell - ing
rights we will al - ways main - tain. No North and no South no

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Moderato.

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A moth - er was bid - ding fare - well to her
A young girl was tell - ing her sweet - heart good

boy, Her tears were flow - ing fast; As she clasped him a -
bye, A tall no - ble man was he; It was their last

gain to her bos - om, Fear - ing it might be the last.
day to..... geth... er, For to - mor - row he sails o'er the sea.

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Repeat 8va

dolce cantabile

cresc.

p

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Grand March

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p

l.h.

r.h.

l.h.

r.h.

l.h.

r.h.

l.h.

r.h.

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GRAND MARCH

LONG

8va

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